

## HACKETT AS "JOHN ERMINE."

A REMINGTON SKETCH TURNED INTO STAGE PICTURES.

James K. the Youthful, Looks Handsome, but Spouts Hiawatha Poetic Jargon—An Exciting Western Melodrama in Miniature at the Manhattan Theatre.

It was a warm night at the Manhattan Theatre last night in more senses than one. A brand new play bearing an antique stamp was put on the stage called "John Ermine of the Yellowstone." It was suggested, so the house full informed us, by Frederic Remington's "Sketches of Frontier Life." Louis Evan Shipman is the author.

James K. Hackett played the title rôle, and at the end of the third act, after he had shot his enemy and decently draped the remains in a cloak even as *Tosca* draped the corpse of her wicked pursuer, he came before the curtain and made his acknowledgments.

Mr. Hackett looked as if he had stepped from a Remington sketch—straight as the proverbial arrow, tall as the pine of allegory, slender, slim, taut, handsome and wearing the costume of a scout. But if the hands were the hands of Esau, the voice was the voice of Jacob—that is, Mr. Hackett spouted like a volcano all the old-time poetic jargon of the treacherous and the traitorous, the white man, in a word, Longfellow's "Hiawatha," not to mention other fabled rhetoric, "John Ermine," despite its occasional picturesque touches, is a melodrama in miniature. And picturesque the play is. The first two scenes are full of "atmosphere" and the episode with the sudden attack is appropriately presented in a scout's cabin with a trick door at the back.

Strictly speaking, there is little action in this little play with all its poetic jargon, but it is very sentimental love passages, and its inevitable denouement. It is built about a photograph, dropped by the traitor and found by the scout of the Yellowstone, John Ermine, who immediately falls in love with the "sun picture" and indulges in erotic madness when he meets the original.

The dialogue, when it is not puerile, is "hifalutin." Many old jokes are recalled, with the best, because most lifelike, but the whistling and the shouting, the excellent actor, Theodore Roberts, assisted by E. W. Duane. As officers in the United States Army they are supposed to be savages, but Mr. Hackett as the white man scout, with the heart of an heroic red man, was successful, though terribly, in his role. In act II, Mr. Hackett, who, with his superb lungs and artistic earnestness, he created genuine enthusiasm. Naturally, if he had inherited any of his gifted, but in this case, he would not seek to portray such an impossible character as John Ermine.

And it is not curious that Remington, the very apostle of the realistic in the delineation of Indian types and Western life generally, should be transported to such a shallow, artificial and theatrical key on the boards.

Again the conventions of the footlights put in claims. The cast comprised, besides Mr. Hackett and Mr. Roberts, William Barrett, Arthur, and the brilliant James Seely, Ann Warrington and Charlotte Walker. The audience was friendly, though inclined to much impromptu and audible criticism.

## "THE GIRL FROM KAYS."

A Jolly Musical Play From London, With Sam Bernard to Help It.

New York welcomed another of the George Edwards musical plays from London last night. This time it was "The Girl from Kays," which the programme described as a "farceful comedy, with music." It was English in its origin, and English still in its jokes, perhaps, but the presence of Sam Bernard and Hattie Williams in the leading parts made it homelike to a New York audience.

The plot, and it has more of that than most of its kind, is concerned with the troubles of a newly wedded couple. The wedding is scarcely over when the bride sees her husband kissing the "girl" of the show, who has come from Kays to deliver the bride's new hat.

To save her mother's feelings she consents to go through the form of a honeymoon, which her husband describes as an eclipse. Meanwhile has appeared *Maz Hogenheim*, who, seeking a flat, has seen *The Girl from Kays* and follows her to the scene of the honeymoon.By the end of the third act peace is restored and *Hogenheim* and the milliner girl are prepared to go to a honeymoon of their own. That is, the lady, is the only one of the jolliest musical plays New York has seen this season.Sam Bernard is *Hogenheim*—"I'm Hogenheim, the rich Hogenheim"—and for once in his stage career he wears clothes that are "almost human," as one Bernard admirer put it. Hattie Williams, the bride, is recognizable in most of the parts he has played.

Mr. Bernard refrains from singing, but nothing that he does in the play, in fact, is funnier than his dance in the second act, in which he tripped over his feet and tangled his words till the audience got tired of calling for more.

Hattie Williams was *Winnie Harborough*, the girl from Kays. Her descriptive song of the customers that she won for her lot of applique, as did her "Make It Up" duet with the unlucky husband in the last act.In fact, while the play is not described as a comic opera, or even as a musical comedy, Owen Hall, who wrote the book, and Ivan Caryll, who is responsible for the music, have to offer a rather commonly catchy lot of songs, one of which, the *Pierrot* quartet, is rather above the average of musical plays.After the two leading players, the chief hit perhaps was made by Grace Dudley, in the Letty Lindian part of *Ellen*, the maid. Her "Tiptoe, Tiptoe" song was daintily sung and she danced the *Blue Bird* party song and dance of the last act a great deal.Charles Frohman, who has brought the play here, has named it tastefully and provided the feminine part of the chorus with a dazzling lot of gowns. The first act just after the wedding gave Grace Frohman as *Nora Chalmers*, the bride, a chance to wear a white and silver bridal dress and also fitted a chorus of bridesmaids and groomsmen with their parts.More than that it gave a chance for a lot of jokes which were so distinctly British that a baby carriage was called a "perambulator." Ernest Lambert as the Hon. Percy Fitzhille, *Hogenheim's* social sponsor, whose name was "one of the oldest in England and on some of the oldest bills," made a good deal of a small part.

It seems safe to say that New York is going to like "The Girl from Kays" quite as well as it has any of its predecessors.

## CHANGES AT THE THEATRES.

Jessie Millward's New Comedy—Frohman's French Players—The Hanlons in Town.

entation of Irving in "Dante." The arrangement for next week is as follows: Monday and Tuesday nights, "The Wizard of Oz," and "The Belle"; Wednesday and Saturday nights, "Louis XI"; Wednesday and Friday nights and Saturday matinee, "The Merchant of Venice." When Irving leaves the Broadway he will be followed by Fritz Schell in a new comic opera.

Blanche Bates ends her long stay at the Belasco in "The Darling of the Gods" in two weeks. Mrs. Leslie Carter follows her in "Du Barry." She will give only twenty-two performances.

"The Best of Friends" phases at the Academy of Music. There is plenty of action in it and some admirable acting. William H. Crane leaves the Savoy on Saturday night with "The Spenders." Arthur Byron in "Major Andre" will be the next offering at this house.

The Rogers Brothers begin their travels on Monday next. They will close at the Knickerbocker on Saturday night. They have had a successful season here. Then they leave, Forbes Robertson and Gertrude Elliott will be seen in "The Light That Failed."

Nat Goodwin's stay at the New Amsterdam in "A Midsummer Night's Dream" will be short. Maxine Elliott will be to the New Amsterdam from the Garrick on Nov. 18.

The majestic Theatre will not need another attraction this season. "Babes in Toyland" is a big hit and a worthy successor to "The Wizard of Oz." "Ulysses" leaves the Garden Theatre in two weeks and then the "Three Little Maids" will be introduced to this house. The maids are still dancing and singing at Daly's.

Elihu Harrington is in the Hudson in "Cousin Kate," a new play by "Whoo!" "Dee-Do" at Weber &amp; Fields is as popular as ever. "Ben-Hur" is doing well at the New York.

This is the last week of Richard Mansfield and "Old Heidelberg" at the Lyric. John Drew and "Capt. Dieppe" leave the Lyric on Sunday night. Next week the popular favorite comes to town in Maude Adams with her new play, "The Pretty Sister of Jose." Peggy from Paris is still at home at Waldorf.

"Raffles" at the Princess is doing well. Charles Hawtrey in "The Man From Blankley" continues to do a big business at the Criterion. "Maria, of the Roads" is the attraction at the West End this week.

"Vivian's Pappas" are back in town, and are making folks laugh at the Harlem Opera House. The revival of "The Road to Riches" has to have come after it. "The Road to Riches" is the name of the play at the New Star this week. Willie Collier is explaining things in "A Fool and His Money" at the Bijou.

In "Mrs. Delaney of Newport," at the Grand Opera House, "David Harum" at the Metropolitan and "The Girl from Kays" at the Lyric are the attractions of a great city.

One of the shows new in town this week is the Hanlon Brothers' "Superior" at the Princess. The same management has been presenting this mixture of comedy and spectacle. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more. The children who see it roar with delight and ask for more.

## MME. PATTI SINGS AGAIN.

HER VOICE FAIRLY PRESERVED AT 60 YEARS.

It is Only a Shadow of What It Was, but It Is Wonderful—A Large Audience Gathers the Famous Singer on Her Return Here After Ten Years.

Mme. Adelina Patti, sometime the world's greatest singer, made her reappearance in America last night at Carnegie Hall after an absence of a little less than ten years. That a large audience would be present to greet her was a foregone conclusion. There has not been a time within the memory of men now approaching second childhood when the name of Patti would not attract to an opera house or a concert room hundreds of persons who could not be induced to visit such places in other circumstances. Nor has there been any time in twenty-five years when there were not some who went to revive old and beautiful memories and to look once more on the face of the acknowledged Queen of Song.

It would be idle to discuss at this time the natural gifts and artistic accomplishments of Mme. Patti. For more than forty years hers has been a name to conjure with, and this lasting fame has not been groundless. If it is true that she is much to be learned from her singing, people who are unacquainted with the art will of course learn nothing. For Mme. Patti sings, as she always did, without apparent thought or preparation. Those who know what singing really means will discern the perfection of an art which is almost wholly concealed, and will drink in fountains of information about breathing and tone production.

Mme. Patti knows as much about singing to-day as she ever did, and she always knew all that was to be known, though it may be true that she was never able to impart her knowledge.

And now what sort of an impression did Patti make last night? Well, she carries her 60 years lightly. Her face is lined, and the most generous make-up will not hide the ravages of time. But the figure, that exquisite figure, which was always a wonder, is still in the prime of life and bids fair to outlive the face. The gown worn by the famous singer was a stunning creation, to be described only in technical terms by an expert in the art of feminine draperies.

Suffice it to say that it was duffy and sprinkled with extraordinary flowers, which might have blossomed in Klingens' magic garden, and that it had lace things and fairs around the neck and shoulders.

When Mme. Patti made her first appearance on the platform, after the concert had been dragging along for about three quarters of an hour, she was welcomed in the usual manner. There was a long round of applause, then a silence, and then a mighty buzzing of comment. They had come to see Patti and they saw her.

The programme had been accompanied by the orchestra, but now Conductor Romaldo Sapiro took down at the piano and Patti sang "Luce di quest'anima." Many a time and oft had the graybeards in the house heard her sing that. For an entire hour she sang "Luce di quest'anima." Then she disappeared, only to be called back and cheered and laden with roses.

After a long and wearisome numbers followed, while the audience, the quintessence of polite endurance, waited and applauded. Finally, at ten minutes past eight, Patti appeared once more and sang her ancient favorite, "Il Bacio," composed by her old friend and conductor, the now dead Arrigo. For the scene, she had a right to claim. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want.

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

## THE OLD RELIABLE



Absolutely Pure THERE IS NO SUBSTITUTE

## THE NEW LYCEUM OPENED.

Speeches From Daniel Frohman and E. H. Sothern, and Supper Afterward.

The large following which the old Lyceum Theatre attained—if old that theatre may be called which was opened only eighteen years ago and was closed when New York opened the great ditch in Fourth avenue—will find the same air of refinement and comfort in Daniel Frohman's New Lyceum Theatre in Forty-fifth street which characterized the Fourth avenue house. When E. H. Sothern opened the new theatre last evening old Lyceum patrons were able to feel themselves comfortably at home, watching a familiar star in a play called "Mrs. Delaney of Newport." The programme called it a musical farce, and the new Lyceum Theatre was a friendly management in an accustomed atmosphere. The theatre was new, the play was of the season; but the sociable air of the playhouse which used to make audiences in the Fourth avenue house feel acquainted, or at least mutually sympathetic, before the curtain had gone up. The audience was, with comparatively few exceptions, not the familiar Lyceum audience, but the theatre was the same familiar home.

The new Lyceum Theatre differs radically from some of the new theatres opened this year. There is nothing garish there, nothing of pomp. The color scheme is of soft and bland as to be of a neutral appearance, antagonizing no preconceptions. The decorations are modern and agreeable. So is the style of the house, and to mention it as an example of Ruman art is misleading and not justice.

Greater fire was burned in braziers along a cornice of the facade, but the braziers were not tripods, they had four legs. The populace lined Forty-fifth street to watch the first blaze, while Mr. Frohman's first night patrons passed in and examined the interior of the house with pleasure.

At the end of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

## FROM THE VAUDEVILLE STAGE.

Two Young Women Are Trying Their Luck in Musical Comedy.

The Elmore sisters, Kate and May, have left the vaudeville stage to explore the musical comedy field. They were presented last night as stars at the Grand Opera House in a play called "Mrs. Delaney of Newport." The programme called it a musical farce, and the new Lyceum Theatre was a friendly management in an accustomed atmosphere. The theatre was new, the play was of the season; but the sociable air of the playhouse which used to make audiences in the Fourth avenue house feel acquainted, or at least mutually sympathetic, before the curtain had gone up. The audience was, with comparatively few exceptions, not the familiar Lyceum audience, but the theatre was the same familiar home.

The new Lyceum Theatre differs radically from some of the new theatres opened this year. There is nothing garish there, nothing of pomp. The color scheme is of soft and bland as to be of a neutral appearance, antagonizing no preconceptions. The decorations are modern and agreeable. So is the style of the house, and to mention it as an example of Ruman art is misleading and not justice.

Greater fire was burned in braziers along a cornice of the facade, but the braziers were not tripods, they had four legs. The populace lined Forty-fifth street to watch the first blaze, while Mr. Frohman's first night patrons passed in and examined the interior of the house with pleasure.

At the end of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

"Although Mr. Sothern has been masquerading as 'The Proud Prince,' I think that I myself have a right to claim some share in that title. I expected to open the New Lyceum many months ago, but found that even theatres are not exempt from the blunders of the walking delegate. I am happy at last, however, to have the kind of theatre that I want, and I hope that it will prove the kind of theatre that you want."

When Mr. Sothern came on, in response to repeated calls, he made allusion to the only last of the third act both Mr. Frohman and Mr. Sothern were called before the curtain and forced to make speeches. Mr. Frohman, who spoke first, expressed his thanks for the demonstration of his friends, and added:

PUBLICATIONS. BEFORE YOU VOTE READ THE CHASM BY REGINALD WRIGHT KAUFFMAN AND EDWARD CHILDS CARPENTER THE NEW STORY OF AMERICAN POLITICAL LIFE.

In which the Boss and the Reformer in Politics are vividly and interestingly described. As exciting as a real campaign. The seamy side of the fight for power, even when masking under the guise of political reform, and the subservience of personal honesty when matched against the promise of victory never have been more adequately portrayed.

AT ALL BOOKSELLERS. 12mo. CLOTH. \$1.50. D. APPLETON AND COMPANY, Publishers, New York.

AMUSEMENTS. MADISON SQUARE THEATRE. THIS EVENING, SAT. CHARLES B. DILLINGHAM PRESENTS JESSIE MILLWARD CASINO THEATRE. FRIDAY AND SAT. FRANK WILSON IN "ERMINIE" LYRIC THEATRE. 42d & 3d Sts. FRIDAY AND SAT. LAST 5 NIGHTS AT 8.20. MR. RICHARD MANSFIELD in "Old Heidelberg." MONDAY, NOV. 9th. THURSDAY, 9 A.M. "RED FEATHER" WITH THE GREATEST COMIC OPERA PRINCESS THEATRE. FRIDAY AND SAT. 8.20. "As a play it is superior to 'Sherlock Holmes.'" KYRLE BELLEW "Raffles, the Amateur Cracksman"

CARNEGIE HALL. PHILHARMONIC SOCIETY 1898-1899 second season of New York. Orchestra of Over One Hundred. EIGHT CONCERTS: Nov. 14, Dec. 5, Dec. 19, Jan. 2, Jan. 16, Feb. 13, Mar. 5, Mar.